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The
**SCREEN
GUILDS'**
Magazine

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to Actors and Writers

JUNE 1936

VOLUME 3 ❖ NUMBER 4

The International Cinema

THEATRE FESTIVAL



MOSCOW *and* LENINGRAD

For the fourth time enthusiasts of the theatre and international celebrities of the stage will gather in the Soviet Union to witness the outstanding performance of what is acknowledged as the best THEATRE in the world. The leading theatres of Moscow and Leningrad will present a feast of dramatic and musical art that cannot be duplicated in any other stage center. For lovers of the theatre a feature of the festival will be watching backstage work, the business of the new Film Institute under the direction of Eisenstein, visiting theatrical worker's clubs and Theatre Museums. In addition will be interviews with outstanding soviet artists: Meyerhold, Stanislavsky, Nemerovitch-Danchenko, Alice Koonen, Moskvina, Kachalov, Leonidov and others.

Herbert Kline, editor of "New Theatre," will conduct a group of theatre people and people who like the theatre to the festival. The ten days in Moscow and Leningrad devoted to theatre-going will be prefaced by a twelve-day tour of other cities in the U.S.S.R. to give background to the great productions staged in the two cities. A number of other groups have been arranged to go under the leadership of outstanding American authorities on the Soviet Theatre about which information will be given by Intourist.

A complete program of the 12 performances (booklet No. S-6) at the Theatre Festival will be sent on request.

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Another Blow To Organized Labor

ORGANIZED labor has received its fourth body blow from the hands of the United States Supreme Court in a little over a year. Starting with the Schechter decision in May, 1934 outlawing the NRA, the Court declared unconstitutional the railroad retirement act granting pensions to railway workers and the Guffey coal bill which regulated wages and hours for bituminous coal miners. Now, by a five to four ruling, the Supreme Court has killed the New York state minimum wage law for women and children.

The majority decision, which was based in part upon the position taken in the celebrated District of Columbia case in 1923, definitely places property (contractual) rights above human rights. It held that the New York law would deprive persons of their liberty without due process of law and was discriminatory in that it would place women at a disadvantage in competing with men to earn a living. In other words, the Court felt that women should have the **liberty** to work for starvation wages, that it is illegal to deny them the **right** to sell their services for sweatshop pay, and that if they were denied this **freedom**, men would get their jobs by working for less than the female minimum wage.

This is curious reasoning in 1936. It betrays a brand of economic philosophy naively divorced from the cold realities of modern industrial life. It does not recognize the simple fact—known to everyone else—that chiseling employers engaged in a war of cut-throat competition slash wages to the point where the very safety, health, and morals of their employees are damaged, to say nothing of destroying their purchasing power which makes the economic machine run. It does not recognize the fact that a chisler sets the prevailing wage for all of his competitors, thereby compelling fair-minded employers to cut wages against their will. Five of the nine Supreme Court justices are blind to these ugly truths. They believe that the wages of labor and the prices of commodities are the same thing. The people of the United States do not believe that, but five gentlemen of the Supreme Court have decreed it so.

The liberals on the bench, Justices Stone, Brandeis, and Cardozo, joined by the middle-of-the-roader, Chief Justice Hughes, do not believe that the price of labor is in the same category as the price of a commercial commodity. They believe that a laborer is a human being and that as such he is entitled to higher protection than goods in the market. In his brilliant dissenting opinion, the Chief Justice wrote:

"I can find nothing in the Federal Constitution which denies to the State the power to protect women from being exploited by over-reaching employers through the refusal of a fair wage as defined in the New York statute and ascertained in a reasonable manner by competent authority."

THE issue is simple. The difference of opinion concerns not the principle involved, but its application. The Court has frequently conceded that the State through its police power may legislate on many matters of social control, inspection of meats and compulsory workmen's compensation, for example. This is because the Court feels that these laws are concerned with the individual's health, safety, and welfare and that, therefore, legislation of this kind appropriately comes under the State's constitutional police power to protect the public health, morals, and welfare. However, in the New York case, the Court put the emphasis on the property rights involved in the fifth and fourteenth amendments to the Federal Constitution, and not on the public well being inherent in the individual's welfare. Minimum wage legislation, it is held, becomes an illegitimate exercise of the police power because it does not affect public health, safety, morals, and welfare.

Now the serious question arises whether judicial opinion will ever shift the emphasis from the concept of property rights to that of human welfare. If not, the only way labor legislation can be secured is through a constitutional amendment expressly giving Congress the power to legislate on matters of hours, wages, and working conditions. In view of what is happening to the proposed child labor amendment, this possibility cannot be regarded with much optimism until public opinion is awakened.

In his analysis of the Court's decision, President Roosevelt pointed out that the Court is creating a "no man's land" where neither state nor Federal

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Thank You, Mr. Hearst

FOR THIS!

Editorial in the Los Angeles Examiner, April 15, 1936.

One-Sided Contracts Unjust to Film Stars

THE studios are having a great deal of trouble with their stars, and a great deal of the trouble they have brought on themselves.

In the first place, many of the contracts are essentially unjust to the star.

Many of these contracts are made over such long periods that the stars are practically in servitude for life.

A few years ago the law of California only permitted contracts of five years.

But the moving picture producers smuggled a provision through a venal Legislature raising the contract period to seven years.

Contracts can now be made with a promising young star at a trivial sum over a period of seven years.

No matter how great and successful and how valuable the star may become to the producer, no increase of salary can be had except at the producer's volition and to the extent that he considers desirable.

IF the star refuses to continue at an inadequate compensation, he or she gets no pay at all, and the contract still holds.

This naturally arouses in the star a smarting sense of injustice.

Another extremely unjust feature of the contracts the producers force upon their employees is the yearly option. Under these optional contracts, the producer has the right to terminate the contract at the end of every year, but the employee must continue for the full seven years.

The contract, therefore, is entirely one-sided. It binds the star for seven years but only binds the producer for one year.

As a matter of fact, these spider-web contracts bind the stars for much more than seven years, because if ever, and whenever, the producer increases the star's compensation, the producer invariably insists that for the added compensation the star shall renew the contract for another seven years from the date of the increase.

As a consequence, the employee is in a state of perpetual bondage.

A THIRD most unjust provision in these one-sided contracts allows the producer to hire out the star exactly as bondsmen in olden days were rented out. The star gets no additional compensation for this slave-trade transaction, but the producer may, and practically always does, make an enormous profit out of the deal.

A producer may rent out a star for three or five or ten times the amount of the star's salary, and the producer pockets the profit of this contract labor.

The stars are not peons. They are not coolies. They resent this injustice. They also resent the fact that they are being paid by their bond-master only one-fifth or one-tenth of what others are willing to pay for their services.

Yet the stars can not get jobs at these higher salaries which others are willing to pay. They are constrained by their coolie contracts.

So the producer rents the stars out and he gets the money. There surely are laws in this free state to prevent this kind of peon labor. And if there are no laws, the Legislature would better get busy and pass some.

At least the Legislature can repeal the seven-year bondage law which was feloniously passed by a former Legislature traitorous to the public interest.

Instead of raising the peon period from five years to seven, it should have been reduced to three years.

Perhaps labor generally will sense the threat to their independence in these coolie contracts.

But What About This?

Editorial in the Los Angeles Examiner, April 16, 1936.

Equitable Contracts

A PROPOS of an editorial which appeared in The Examiner yesterday a reader asks whether or not in the opinion of the paper all contracts between stars and producers are undesirable.

This paper advances no such untenable proposition. Obviously contracts are essential to the conduct of business.

Moreover, contracts are necessary to secure rights and beneficial terms to EMPLOYEES as well as to employers.

Contracts are made for supplies.

Contracts are made for labor.

Labor unions make employment contracts and adhere honorably and wisely to them.

These contracts are equitable—that is equally beneficial to all parties concerned and consequently in the public interest.

CONTRACTS should only be breakable under the law when inequitable, unjust, unfair to one party or the other.

The law generally provides that an inequitable contract shall not stand. But equitable contracts are firm agreements and the law upholds them because they are in the interest of all parties to the contract and in the public interest. The law does not allow such contracts to be broken on trivialities or inadvertencies or on anything except flagrant violation of the terms of the contract or fundamental inequity.

In other words sound law protects the interest of both parties and the public interest by making just contracts dependable instruments.

German Film Trade Under National Socialism

THE other day an English business man visiting Berlin happened to see a coloured animated cartoon short made for the German State Railways and entitled "The White Horse". Impressed, he asked if he could meet and engage the director. After apology and evasion, it transpired that it was impossible, he had just been placed in concentration camp. Why? The business man was told it was not well to inquire. "It happens often. For one month, two months, three months—he will soon be back." This was in the fall of '35. It is not known whether he is "back." His name is Dr. Kruse.

In circumstances such as these it is not surprising that many of the most talented artists and technicians have left Germany. Everyone is by now familiar with the fact that in Nazi Germany restrictions are placed upon Jews in the cultural, social and business fields. But the fitting is much more far-reaching than the mere expulsion of Jews. It must not be forgotten that the Germany of the Republic was in the forefront of many progressive movements, and artists and litterateurs of all kinds had associated themselves with pacifism, liberalism and the like. Film-men suspect from this point of view also found their position impossible. Others who, though Jewish, were of foreign nationality and thus in the first years tolerated, or who, like Albert Bassermann, one of the greatest German stage actors, refused though unimpeachably "Aryan" to desert their Jewish colleagues, also of their own accord refused to work further.

THE following list gives some of the losses experienced by German films since 1933:—

Producers: Erich Pommer, H. R. Sokal, Arnold Pressburger, Max Schach, Gunther Stapenhorst, Alfred Zeisler, Herman Milankowski.

Directors: Fritz Lang, G. W. Pabst, Joe May, Paul Czinner, Max Reinhardt, Ludwig Berger, Friedrich Zelnick, Arnold Fanck, Anatol Litwak, Erwin Piscator, Max Ophuls, T. Merzbach, Kurt Bernhardt, Robert Wiene, Friedrich Feher, Karl Gruene, Robert Siodmak, Th. Dudow, Alex Strasser.

Scenarists: Bela Balasz, Carl Mayer, Walther Reisch, Kurt Siodmak, Franz Schulz, Heinrich Fraenkel, Hans Wilhelm, Herbert Juttke, H. Kosterlitz.

Art Directors: Andre Andrejew, Erno Metzner.

Cameramen: Helmar Lerski, Kurt Courant, Moholy-Nagy, H. Gaertner, W. and I. Goldberger, Schlasik.

Composers: Hanns Eisler, Walther Rathaus, Friedrich Hollander, W. R. Heymann, Kasper and Jurmann, Franz Wachemann, Robert Katscher, F. Eis, W. Gross, Hans May.

Actors and actresses: Fritz Kortner, Conrad Veidt, H. H. von Twardowski, Luise Rainer, Peter Lorre, Walter Slezak, Mady Christians, Gitta Alpar, Dita Parlo, Oskar Homolka, Lucie Mannheim, Greta Mosheim, Elisabeth Bergner, Albert Bassermann, Paul Graetz, Max Pallenburg, Alexander Moissi, Fritzi Massary, Ernst Deutsch, Alexander Granach.

Goebbels, who as Minister for Propaganda and Enlightenment, rules over the cinema, was perfectly willing to face these losses, which he regarded as a "purification." The new German cinema, cleansed of Jews and "Marxists" was to produce masterpieces which should impress upon the world the capacity of "Aryan" German Fascism for art. In a famous speech (29th

By Ivor Montagu

... A "non-Aryan" expelled from Germany by the Hitler regime, this producer of many international successes presents an intimate study of his subject.

March, 1933) he demanded a "National-Socialist Potemkin" and set as goal for the new "Film-Chamber" the production of films as great as four masterpieces he quoted. Curiously enough each of his examples had had a Jew among its parents ("Nibelungs"—Lang, director; "Potemkin"—Eisenstein, director; "Anna Karenina" (the silent)—Goldwyn, producer; "Rebel"—Kohner, producer, and Bernhardt, director).

THIS masterpiece has not yet transpired. Several efforts have been made to turn out Nazi films as impressive to the world as the famous early Russian revolutionary films. Without success. The first, "Storm Trooper Brand" (Emelka) was so naive as to be involuntarily funny to foreign audiences. It included a Bolshevik "chief" who sat about all day in silk pyjamas, offered everybody vodka and kept on saying: "Heil Moscow!"

A second, on the life of Horst Wessel, was the subject of jealous internal Nazi intrigue. Made by a protege of Goring, it was declared by Goebbels unworthy of its pimp-hero and at first banned, though later released on condition of its name being changed to "Hans Westmar." Technically very much better (the ending with much real news reel material of the famous Nazi torchlight processions of 1933 is quite impressive), this still contained incredible scenes such as one in which the young hero is shown going into a Berlin restaurant and kicking up a disturbance because on the menu there is nothing German but only Russian caviare, Italian macaroni, English rosbif, French pastry and such-like traitorous dishes.

A third film, "Hitler Youth Quex" on the Hitler equivalent of the boy scouts was also the subject of a scandal; the hero and his sister having to be expelled from the Hitler Youth shortly after completion of the picture "for the crime of having played lawn tennis with Jewish children."

Indeed the "pure Germanic" masterpiece delayed not only in the propaganda, but in the entertainment field. The most successful and popular Ger-



Not only have other cinemas, not Fascist, found it possible to fix an enthusiasm on the screen that is communicable to all humanity; but other systems too, not so lamentably humourless as that guided by Goebbels, have proved more fertile soil for movie entertainment.



man film of 1934 (an English version of which I associate-produced and had some success, I believe, in U.S.A.), "My Heart Is Calling You," was acted by a Polish tenor and an Hungarian ingenue, scenarised by an Austrian, directed by an Italian and financed by a couple of Jews.

One says: the most successful; but such success is only relative in present-day German cinema conditions. *The D. A. Z.* of 25th March 1934 complains that whereas films like "Congress Dances" grossed two and a half million marks, and "Two Hearts in Waltz Time" two million two hundred thousand, "in these days grosses of half a million are extremely rare."

SOME of the incidents connected with the various bannings are so ludicrous that they would make angels weep. The Flaherty film "Man of Aran", for example, for which Goebbels wrote a special foreword stating that it "exemplified all the virtues of simplicity, courage, and endurance that Hitler wished to become characteristic of the German people", was purchased from its predominantly Jewish-directed producers, Gaumont-British, only on condition of deletion from the credit titles of the names of Louis Levy the composer, and John Goldman its cutter. Marta Eggert, who has one Jewish grandmother, although allowed to appear in "My Heart is Calling You" as a secretary, was forbidden to appear in another film as a Princess!

A Scots-produced comedy with the 100 per cent Yorkshireman Arthur Riscoe was banned; the only cause that could be guessed was Riscoe's ambiguously proportioned (though still in truth good Yorkshire) nose. Paul Wegener, whose face is so inhuman that his best success, as will be remembered, was "The Golem" in the old days was often cast as a wicked capitalist (i.e. in Hauptmann's "Weavers"). Now, as in "Hans Westmar", he invariably appears as a Bolshevik King.

These incidentals, unimportant in themselves, indicate a want of humour that may account for some of the present shortcomings of the industry. In general, however, the restrictive bannings become not less but far more sharp. Jews were early excluded from the technical and acting side. This process has gone so far now that practically none have any place in cinema at all. A petition from the Ghetto Theatre (theatre acted by Jews for exclusively Jewish audiences, the only Theatre in which Jews are still allowed to play) to be allowed to produce films even if for Jews only was rejected by Goebbels in 1935. In some provincial towns Jews are actually forbidden to enter the cinemas as

Import and Export Trade of German Motion Pictures						
(Compiled from "Lichtbildebuehne"—26th January, 1934 and 6th February, 1935)						
	RAW FILM		EXPOSED NEGATIVE		EXPOSED POSITIVE	
	Import	Export	Import	Export	Import	Export
Metres 1932	9,243,100	39,715,700	1,257,600	831,400	10,474,900	28,802,900
Metres 1933	5,647,400	33,170,300	1,378,700	935,700	8,433,500	24,640,500
Metres 1934	5,484,700	39,175,100	882,600	627,000	7,540,100	20,536,200
R. M. 1932	2,312,000	9,348,000	627,000	627,000	3,309,000	9,667,000
R. M. 1933	1,254,000	7,707,000	585,000	500,000	2,501,000	7,997,000
R. M. 1934	1,041,000	8,510,000	376,000	297,000	2,241,000	6,399,000

spectators. By autumn 1935 this rule had been reported from Apolda, Bad Berka, and Blankenheim in Thuringia, from Kiel and Goslar.

Expropriation of Jewish cinema owners was at first sporadic and unauthorized. On confiscated cinemas in Hanover could be seen posters depicting a naked figure with the words: "This is how the Jews must leave". The process is now, however, officially authorized. On 17th October, 1935, the Reich Film Chamber warned all Jewish cinema owners to sell their theatres by 10th December on pain of license suspension. The "London Reporter" reports in March '36 the compulsory transference of three cinemas in the West End of Berlin "for non-compliance with the regulations."

BUT with all this, it may be asked, is the film business prosperous? Banning or exclusion of these people may be all very sad, but does the public like what is left? After all, we know that in the Soviet Union there is a rigorous censorship and so forth, yet the pictures are exciting and, as all visitors confirm, the cinemas are packed. How is business in Germany?

Statistics on this point are not too easy to come by. In the first Nazi years they showed so disastrous a decline that now they are published much more charily. On this page are figures of the import and export trade compiled from "Lichtbildebuehne" of 26th January, 1934, and 6th February, 1935. Those of 1936 are not yet available.

It is well-known, of course, that all German foreign trade is suffering. Possibly therefore, though this colossal decline indicates that the German film industry has not escaped the rest of German foreign trade blight, its home production is better? On this I have been able to trace no direct official figures, but "Lichtbildebuehne" of 20th July, 1934, gives as official return of the cen-

sor board that while German produced features provided in 1932-3 56.6 per cent of the total features passed, in 1933-4 they provided only 48.4 per cent. In publishing these figures the paper declared proudly: This proportion gives the lie to malicious slanderers who say that the German public is given no chance to see good foreign films nowadays. On the contrary, taken in conjunction with the official figures (on this page) of import decline, it gives some idea of the absolute decline of home production. Figures from a reliable though not official source indicate this as 148 features in 1931-2, 128 in 1932-3, 119 in 1933-4, 94 in 1934-5.

THE theatre side shows similar decreases. The "Lichtbildebuehne" of 3rd February, 1934, shows a decline of 69 theatres (5054 to 4985) comprising 33,000 seats in the first year of Hitler dictatorship. Over this period the number of seats per 1000 inhabitants dropped from 30 to 29. More recent figures have not been traced.

"Lichtbildebuehne" publishes figures purporting to show attendance increases in 1934-5, but it is significant that the tax returns on sale of tickets show a drop in this year also, when attendances are supposed to have risen. The "London Reporter" of 26th March, 1936, reproduces some official German figures purporting to show that, while attendances are admitted to have fallen a steady ¾ of a million in every January since 1932, in January, 1936, they at last showed an increase. The number of cinemas concerned (less than 400), however, shows conclusively that the attendance figures are not for all Germany, as the message suggests, but for some selected group.

By and large, however, the poverty of National-Socialist cinema must be estimated by the test which Goebbels

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Motion Picture Industry in Soviet Russia

THE motion picture industry of the Soviet Union is essentially a growth of the past ten years, but, if I may say so, a substantial and healthy growth.

During the czarist regime the industry was insignificant, most of the films being imported from foreign countries. When the Soviet Government came into power in 1917, it found itself in possession of two small studios which represented the entire productive equipment of the country.

Conditions during the next few years were not conducive to the expansion of the industry. The few films made during this period were documentary records of important events during those stormy days, perhaps of no great artistic pretensions, but of increasing historical importance. It was not until the close of the period of civil wars and invasions that the country was in a position to build up the motion picture industry. During the past ten-twelve years the growth has been rapid.

Today there are nineteen studios in the U. S. S. R., located in Moscow, Leningrad, Odessa, Kiev, Yalta, Kharkov, Tiflis, and other centers, and the country has become one of the most important world-producers. There are upwards of 30,000 theatres, and under the Second Five-Year Plan, the number of motion picture theatres is to increase to 40,000 during 1936 and 70,000 during 1937. At the present time out of the 30,000 theatres only 4,000 are equipped for sound. The Government plans call for equipping all theatres with sound during 1936-37.

The nineteen studios now produce about 300 pictures a year. In 1937 (the last year of the Second Five-Year Plan) it is expected that approximately 800 pictures will be made in various lan-

guages for the numerous nationalities living in the U.S.S.R. The number of people employed in the Soviet motion picture industry approximates 150,000, which places it among the largest industries of the world.

THE days of the silent pictures in the U.S.S.R. brought to the fore some great masters and some great productions, which commanded artistic admiration and respect far beyond the Soviet borders. Eisenstein's "Potemkin" and Pudovkin's "Mother" were among the pioneers in these great works, and others outstanding in this period included Dovjenko's "Soil" and "Arsenal" and Pudovkin's "Storm Over Asia" and "End of St. Petersburg".

The transition from silent to sound pictures has been a peculiarly difficult one in the Soviet industry for many reasons, not the least of which is the fact that the Soviet Union is composed of 182 different nationalistic stocks speaking 150 different languages and dialects. Obviously the creation of talking pictures for such a polyglot population presents special problems.

Within a short time after the coming of the talking pictures, the Soviet industry produced a masterpiece in the new form, "The Road to Life," which won international acclaim. It had no immediate successors of similar caliber. The adjustment to the new medium brought a period of groping and of struggle, and what finally emerged was essentially a collective produce, based upon a realism grounded on life within the socialistic structure of the country, and the style of it is termed "socialistic realism." An excellent example of this emergent form was the film "Shame,"

By V. I. Verlinsky

... President of Amkino, the American importing company for U. S. S. R., gives one an idea of the magnitude of the Soviet Motion Picture Industry.

made by Ermiler and Youtkevitch, which dealt with the life and problems of the Soviet citizens engaged in collective work. The diversity and resourcefulness in subject, treatment and technique are shown also in the following sound productions: the historical film "Thunderstorm," taken from Ostrovsky's play and directed by Petrov; "Petersburg Nights," based on Dostoyevski's novel and directed by Roshal and Stroyeva; "Three Songs About Lenin" by Vertov; the film of the Arctic voyage of the Chelyuskin by Shafran, and the first musical jazz comedy, "Moscow Laughs" by Alexandrov.

In 1935 there were released such exceptional artistic films as "Chapayev," "The Youth of Maxim," "Peasants" and "New Gulliver," which won recognition not only in the U.S.S.R., but throughout the world and especially in the United States, where press and public unanimously acclaimed their high artistic quality. In the Soviet Union, the picture "Chapayev" broke all records for attendance and box-office returns. In the first eight months of its showing, the gross receipts amounted to approximately 30 million roubles, a figure which surpasses that for any film ever shown before. The film "Peasants" is expected to gross about 20 million roubles. 1935 witnessed also great technical improvements in Soviet films. Not only sound, but also film printing, reached a much higher level of quality as compared with previous years, and they continue to improve from day to day.

THE motion picture industry of the Soviet Union has been developed under the aegis of the Government. Each of the seven constituent Republics of the Union has its own motion picture industry. The whole industry is combined in the Motion Picture Trust of the U.S.S.R. It is the problem of each division of the industry to satisfy the public in its territory. Because of the importance which is attached to art in the Soviet Union, a Committee of Art has been recently set up under the supervision of the Council of People's Commissars (which is the Government

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In 1937 (the last year of the Second Five-Year Plan) it is expected that approximately 800 pictures will be made in various languages for the numerous nationalities living in the U. S. S. R. The number of people employed in the Soviet motion picture industry approximates 150,000, which places it among the largest industries in the world.



The Interchange Of Talent

SEVERAL months ago, I returned from the latest of a series of visits to Hollywood. Each trip has been more delightful than the last; each time I arrive on the Coast, artistes, production-heads, executives of every kind seem to conspire more and more whole-heartedly to make my stay pleasant and my business easy and swift. The words "Raid", "Talent-swoop", "Plunder", and so on, have, from time to time, stared at me from the headlines of articles purporting to describe the reasons of my visits; and on such occasions, your newspapermen, from whom I have had nothing but the kindest and most enthusiastic treatment have, by the use of such words, perhaps somewhat confused some of their readers on the precise significance of my various sudden appearances in the Film City.

I have, of course, been engaged in talent seeking. But as to "plunder" or "raid", in the sense that these words mean piratical expeditions for the purpose of acquiring permanent possession, by means of direct capture or the subtler methods of allure, of other folk's property, as personified by your stars; to charges of such piracy, I can with a clear conscience plead "Not Guilty."

Why then, you may ask, my repeated visits, and my departure, as on this last occasion, with the names of fourteen stars and several directors and writers written in good California ink on the dotted lines of various documents in my brief case? If that is not "talent raiding", say you, what is it?

SIMPLY this. It is my belief, and that of the Gaumont-British Picture Corporation who employ me, that the constant interchange of talent between the English-speaking nations is necessary and beneficial to the film industry as a whole. I do not think that it is necessary any longer to trolld forth in support of this view the already time-worn bromide which runs "Films are International." Nowadays, this has become quite obvious. Hollywood itself has for years followed an international policy in film making; Hollywood producers have demonstrated past doubting that the nationality of a player or a writer, a director or a cameraman, matters nothing provided the individual has something to offer the film industry. Hollywood, working on this system, has made its players and technicians world famous. We wish to do the same; that is all.

The mutual benefit obtained by exchange of talent must, I think, be great. By putting our British players into pictures featuring American stars, we bring them before the vast United States film-going public; who, on their side, will find pleasure in seeing their favourites in the new surroundings and atmosphere provided by the British type of picture. Thus a British picture will benefit by the inclusion of an American star in its cast by the enormously increased audiences assured it by its greater drawing power in America; while the American player coming to England to make pictures will secure the undoubted advantage of increased popularity with the British public, whose interest in films made in the home studios is steadily growing in importance and enthusiasm.

QUITE apart from the exchange of stars with America, the question of exchange of technical talent provides an even more striking example of mutual benefit, just as you have to offer us experts of tested skill and long experience in the various departments of film production, from whom we are most ready to admit that we can learn much; so we, on our part, can send to Hollywood increasing numbers of men and women possessed of great talent, whose fresh ideas, originality and enthusiasm can bring into your studios and your production that "new blood" which is so constantly necessary if films are to progress and not merely remain in a static condition.

So far, you may think that the advantages I have outlined are distinctly in favour of the British Industry. But

By M. E. Balcon

... Who as general-manager of Gaumont-British makes frequent trips here in search of talent.

any American film industrialist who has visited Great Britain lately, will assure you that this is by no means the case. Ours is a rapidly growing industry, the importance of which, in the minds of our enormous film-going public is reflected in the growing prominence and volume of the space devoted to British film matters in our National Press.

It is of the utmost importance to American producers to maintain their sales in this country; and this, I feel certain, can only be done by exchange of talent on a large scale. The day is past when work in England was regarded by Hollywood stars as somewhat of a risk; nowadays it has become an opportunity for increased prestige and all that that implies, eagerly to be grasped, not merely as a chance of a free trip to Europe but as a definite phase which will in time, I feel sure, become essential to a successful film career.

One could of course expatiate at far greater length on this question of talent exchange, but I myself would prefer to let time prove my contention, as it undoubtedly will. For the present, then, it is my earnest hope that our purposes in signing up American talent and in sending our own talent to America will be fully understood. Reciprocity of this sort, I would repeat once again, must ultimately prove of the greatest value to the film industry of both nations.



It is my belief, and that of the Gaumont-British Picture Corporation who employ me, that the constant interchange of talent between the English-speaking nations is necessary and beneficial to the film-industry as a whole. . . . It is of the utmost importance to American producers to maintain their sales in this country; and this, I feel certain, can only be done by an exchange of talent on a large scale. ”

Is A Screen Test Necessary?

IT has been conservatively estimated that each of the major producing companies could finance a complete feature length film for what it costs annually to make tests of players. That alone should put the producer on the anti-test side of the fence in the perennial controversy with artists over the challenged necessity, or desirability, of this factor in production.

Strangely, however, it is usually the artist, and not the producer, who voices the complaints.

It must be granted, at the outset, that all tests are not necessarily important, and that some money, not to mention the players' time, is unquestionably wasted by the studios in this expensive process. But on the whole, I believe that film tests are a necessary function of production, and I would not condemn the test system as practiced by the industry, because of wastes here and there, no more than I would condemn the policy of buying story material before it has been adapted for the screen. Many novels and stage plays, as well as originals, are purchased for their potentialities as screen plays, and after thorough treatment and study, are found unadaptable for successful film productions. A certain amount of gambling is necessary in this industry, and the results usually compensate for the occasional errors in judgment, or the experimentation—if you would call it that.

In other words, if one outstanding screen personality is uncovered by virtue of a test, or if one "typed" player of prominence is given an opportunity

to exhibit his versatility through the test system, the results are obviously invaluable, to producer and player alike.

I CONFIDENTLY believe that the most successful of our character artists, and our biggest stars, were helped to their positions through the medium of tests. A straight romantic leading man, or leading woman, might have reasonable cause to object to tests, assuming he or she has no desire, or is unfitted, to play character versions of sheer romantic roles. On the other hand, the talking screen has demonstrated, beyond any doubt whatsoever, that the artist of versatility, whether he is a romantic juvenile type, or an out and out character performer, will rise further in popularity if he develops his ability to lend variation to his interpretations, rather than just playing himself, as so many did in the days of silent films. The same holds true for our romantic leading ladies. And the ambitious player will make use of the test system to advance himself.

Many a big star of today lifted himself from the lower ranks to the higher brackets by submitting to an important screen test, and making good in a single outstanding characterization. A classic example was Warner Baxter in "In Old Arizona". The test he made, under direction of Irving Cummings, for the role of "The Cisco Kid", won him the part and started him on the road to immense popularity.

Of course, many parts are made to order for certain players, such as

By Jesse Lasky

... A pioneer of the motion picture industry explains the need for screen tests.

Francis Lederer's starring role in "One Rainy Afternoon". It was known when this story property was purchased that it was an ideal vehicle for Lederer.

On the other hand, before we closed for the story, "The Gay Desperado", we made numerous tests of a singing player to make certain he would fit this unusual characterization—a radical departure from the roles ordinarily given singing stars. You might say these tests were unnecessary, and the money wasted; but think of the enormous waste which would have resulted had we failed to determine in advance that we had a perfectly tailored role for the star without tests, it is not always possible to determine in advance if a player is suited to an unusual role.

In this same picture Leo Carrillo will have the role of a gay Mexican bad man. It is known from Carrillo's past screen characterizations that he is undoubtedly the No. 1 choice for that part. In fact, the writer of the original story, on which the picture will be based, had Carrillo in mind when he wrote it. For this role, it would have been a waste of money to make a test of Carrillo.

MY recommendations to ambitious and rising players would be to avail themselves, at all times, of the test system as practiced by the major companies. Overlook no opportunity, I would say, to be tested for new roles, particularly new types of characterizations. The worst danger to any artist's future is being indefinitely stamped as incapable of deviating from a stereotyped form of impersonation.

Through the interchange of tests between the studios, it is possible for a player to keep himself under constant consideration for new and important roles.

This advice is not necessary for seasoned stars who are constantly desiring better characterizations to portray. They recognize the test system as a logical part of this fast growing industry, and as an opportunity to advance themselves in popular esteem, and attain a greater measure of that self-gratification which always comes to a troupier whose performance is acclaimed well done.

“My recommendations to ambitious and rising players would be to avail themselves, at all times, of the test system as practiced by the major companies. Overlook no opportunity, I would say, to be tested for new roles, particularly new types of characterizations.”

"The Cavalcade of the Show World"

HOLLYWOOD will see the greatest stage presentation ever held when the 55th Annual Actors' Fund Benefit is produced Wednesday evening, July 1, in the Pan-Pacific Auditorium, Beverly, near Fairfax. The spectacle will unfold in review a half-century history of the theatre and screen.

With the greatest array of talents ever assembled, it will be given on the largest stage in the world, constructed especially for the presentation. Returns from the production will be used for the sick and the unfortunate of the theatrical profession.

Unfolded before a mighty audience accommodated by the 11,000 seating capacity of the auditorium, will be a glittering galaxy of gaiety. Stars galore of the film firmament will be on hand, taking part in lavish pageantry, elaborate dance ballets and every conceivable form of theatrical entertainment. World-famous actors, cinema stars, writers, directors and producers generously have provided their talents to make this surpassing show spectacle possible.

Daniel Frohman, 86-year old president of the Actors' Fund Benefit, will personally supervise the entertainment, coming here especially for the occasion from New York. Alexander Leftwich, Frohman's personal representative, is in charge of the actual production details.

HISTORICALLY, the presentation will review the past half-century progress of entertainment. It will start with the old variety days when artists trouped the "boards" of many an uncertain stage. It will continue through the glorified cycle of vaudeville which became a national institution. Then will come melodrama, drama, Shakespearean efforts, musical comedy, grand opera, light opera, comedy and circus—down through the silent picture era, sound pictures, talking pictures, radio, and the coming development of television.

The keynote of the spectacle will be fresh and different. With the creative genius of Hollywood, coupled with the spontaneity of the foremost artists participating, the result will surpass anything ever done before. Scenery, settings and technical effects alone will set the entertainment apart.

The hugeness of the production is beyond explanation. As many as 1,000 dancers will be used in a remarkable ballet number supervised by the fore-

most terpsichorean director in the profession. Hundreds of artists will take part in the various units of the production, while other hundreds—writers, directors, composers, producers, etc.—are now working and will continue to aid in making the undertaking a success.

The plans already under way assure that enthusiasm for this worthy endeavor will amount to a point where all eyes of the entertainment world will be focused on it.

This is the first time in 15 years that the benefit has been held in Los Angeles. In 1921, a mammoth production was given in the old Beverly Hills speedway, long since subdivided in residential and business property. Approximately \$100,000 was made for the fund on that benefit.

IN order to distinguish between the screen and stage benefit, proceeds from this endeavor will go to the Actors' Fund which takes care of professionals of the stage. Motion picture actors are taken care of by the Motion Picture Relief Fund, and where an actor is both engaged on the stage and screen, the Actors' Fund is assessed 50 per cent.

For many stage actors who have never been in pictures, and this includes many fine artists, the Actors' Fund is wholly responsible. But the motion picture world is as equally interested in these thespians and is giving its full support.

Money turned into the Actors' Fund is used to take care of actors without funds in the cases of illness and old age. This aid is available to any member of the theatrical profession.

Homes for the aged are maintained at East Islip, Long Island (Percy Williams Home); at Englewood, N. J. (Actors' Fund Home); and in Philadelphia (Edwin Forrest Home). In every key

city of the United States there is a representative of the Actors' Fund of America, except on the Pacific Coast where the entire responsibility lies with the Los Angeles office. Charles Miller administers it here with the aid of Nedra Stafford. This work is done without compensation of any sort.

THAT the fund is a worthy charity, all actors know. In an individual case, as much as \$16,000 has been expended over a period of years for the care of one actor. At the local office, emergency cases are handled, but in ordinary procedure all applications are sent to New York before permanent aid is given or aid involving large sums. In the meantime, temporary help is issued by the local office. The Fund supplies money for operations, doctors, medicine, nursing care, dental work, and any expense necessary to aid a needy actor.

At the homes, good food and accommodations are the rule. Entertainment in the form of motion pictures is provided, as well as recreation such as golf, tennis, etc. Residents are allowed a certain amount weekly for pocket money in addition. And all of this is supported by the Actors' Fund of America.

With the display of enthusiasm already apparent, the "Cavalcade of the Show World" cannot help but be a success. Boxes, selling at \$100.00, are being reserved for major stars, producers, directors and writers who are marking the date on their calendars. Prices offered on the seats will range from \$1.00 to \$10.00.

Blue book members of the motion picture industry are heading the committees and lending every effort to make

(Continued on Page 19)



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"Forgotten Men" Of The Screen

THOSE of you who saw Walter Connolly's article "Where Did He Come From?" in the March issue of THE SCREEN GUILDS' MAGAZINE will probably suspect that I was prompted to write this from reading Mr. Connolly's offering. Well, you guessed right the first time. I was.

I learned from his article that the clever character actor whose work you admire and applaud in the screen play or on the stage was made—not born. "... he is neither an ex-prizefighter, champion golfer, or retired business man," Mr. Connolly writes, "who suddenly decided, with the aid of a kindly studio executive, to take a fling at the movies. . . . The point that I am trying to make is that character actors and actresses have had their training through long years of stage experience."

Mr. Connolly's point is well taken. His reasoning could be applied also, to the horsemen and horsewomen of the motion pictures, for the rider whose outstanding skill and daring wins your admiration in the film play you see, did not happen to take a day's lay off from soda-jerking activities in some "fountain-lunch, wines-and-liquors" drug store; nor did he acquire his training from riding gentle academy ponies in Griffith Park on Sunday afternoons. The quality of horsemanship necessary to be of any value to the producer of motion pictures is acquired through many years of general experience in handling livestock, and an incredible amount of physical hardship in the saddle.

THE actor who is able to portray a character of many dimensions in the extremely limited time generally allotted

to motion picture players to prepare their part, or to learn their lines, has his counterpart in the horseman-actor who is able to step up in the middle of any kind of a horse given to him and make that horse work under the most adverse conditions! Considering the many different dispositions represented in the horses of the films, and in addition the innumerable systems of training they have been through, this often turns out to be quite a chore. One may find himself astride of an old race-mare, sway backed and "starched" so badly in front she was condemned and banished from the track years ago. Her jaws may be as cold as those of a stone gargoye and you couldn't bend her in a quarter section. It is dangerous enough to ride her on level ground, and more dangerous to run her off a pinnacle. That is sheer suicide, but the film horseman takes his orders with a grin and utters a prayer something like: "Well, I hired out to be tough and by cracky I'm not going to quit now." Anyhow, he thinks something to that effect and "goes into his dance" without more ado.

Probably 80 per cent of all cinema plays produced have one or more sequences where horsemen are used in one capacity or another. I do not believe the general public or even the majority of other actors, craftsmen and studio executives fully understand or appreciate this fact. Certain it is the horsemen-actors (which includes the riders of both sexes) have never been publicized to any great extent. From the very inception of motion pictures the horsemen have been depended upon to inject action and color into the films, and they are expected to speak lines or do a bit on even less notice than the other actors. It is no exaggeration to

By Orie O. Robertson

... Who, for the past 15 years, has been actively attempting to improve the conditions of riding actors, here tells about this little-known group.

state that they have given as much to the industry as any human element.

The NRA revealed that the big-wigs of the motion picture industry knew comparatively little about this important group of their employees. When the riders' tentative code was submitted to the Code Authority and the Standing Committee on Extras, those officials and committeemen (some of them our fellow actors) were amazed at its scope and their own lack of information concerning this craft and its problems. The riders' code as it was first submitted, was intended to govern a dozen different branches of specialized horsemen within our craft. It consisted of 126 clauses.

NOT unlike the artists of other professions who get the Hollywood bug in their coiffures, professional horsemen from every country on earth have come here sooner or later to have their try at the pictures, until the cinema capital has become the melting pot for riders of every color and race, and every style of equestrianism ever practiced by man. I am acquainted with a cowboy from the Argentine, a gaucho, and also a cavalry officer from Chile.

Then from further North—from Mexico—we have about twenty-five very good straight riders. Add to this group a dozen native Spanish-Californians who work in the pictures. These are all excellent horsemen. There are two ex-members of the Bengal Lancers of India here. There are never more than a dozen Cossacks in Hollywood at any time available for picture work, but the studios sometimes dress up a number of Russian farmers in Cossack costumes and attempt to make horsemen out of them. This doesn't work out very well—as has been proved on numerous occasions. Of the American Indians who can be depended upon in rough-riding jobs there are around thirty-five or forty, and at least eight of this number are quite fork-ed stunt men.

Every State west of the Mississippi has contributed its quota of accomplished horsemen to the films. Cowboys
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“Probably eighty percent of all cinema plays produced have one or more sequences where horsemen are used in one capacity or another. I do not believe the general public or even the majority of other actors, craftsmen and studio executives fully understand or appreciate this fact.”

Actresses Can Look Like People

"HOWEVER, there is one department that in my opinion is still on the other side of the fence—the phony side, the gingerbread side. Actresses still don't look like people. The blame for that can be spread widely and thinly. The actresses themselves share in it. So do the costume designer, the make-up staff, and the front office, and the director."

—*Bette Davis, writing in the April issue of the SCREEN GUILDS' MAGAZINE.*

It was high time that an actress of Miss Davis' rank and importance had something to say on the inconsistency of the attire worn on the screen.

It couldn't have come first from someone like me, a designer. The same sentiments, voiced by a person in my position, would have made it appear that he had an axe to grind and, hence, his views would have lacked weight.

But since Miss Davis has spoken, I feel that I can safely follow in her wake. I agree with her that actresses, at least for the most part, still don't look like people.

Why is this? What is the explanation for it?

The chief reason for it is psychological. It is due, in the main, to the sad fact that actresses dress improperly, strangely and, at times, even grotesquely as a typical expression of an inferiority complex. Her attire has nothing to do with screen technique or acting. It is dictated by no peculiar requirement of the film industry.

It prevails because an actress is not sure about herself. She lacks confidence in her ability, her personality and even her beauty. So, feeling inferior, she tries to make it up with clothes.

She has heard, perhaps, that everything in pictures is just make-up and publicity after all, and so she attempts the cheapest and what seems to her the easiest way of fooling an audience.

She fools only herself. She puts on ridiculous dresses, thinking that her outlandish attire has made her beautiful or has given her personality or that the audience will regard her as an outstanding actress.

UNFORTUNATELY, the same often holds true for very good actresses. I am tempted to say that this is the funniest part of it, but the tragedy in the situation outweighs the humor, and so I must say it's the saddest part.

If a mediocre actress looks ridiculous

it doesn't mean so much. Her lack of talent plus her strange attire are enough to paint a picture of her at a proper low level, but if a good actress looks ridiculous because turmoil in her subconscious causes her to use poor taste in dress, it is a pity for several reasons.

Most important, from the standpoint of the picture business as a whole, is that she spoils the enjoyment of the audience. Everybody is hypnotized by her tremendous white lapels—very often used in combination with tremendous, terrific checks—and nobody is able to follow the story, to say nothing of being able to note whether the actress is giving a fine performance.

From the actress' own standpoint this is very bad because if I, hypnotized or distracted by dress, am not able to watch her acting, then I am not able to judge it. But she needs my judgment because I, as a member of the audience, am the man who makes her reputation. Despite studio publicity, which tries to make me believe and think only as it wants me to believe and think about her, I have to, and I will as a matter of course, make my own decisions and form my own opinion of her.

MUCH is said and much is written about costuming. It is made a great problem. But, as a matter of fact, there are only three kinds of dress, no more and no less. First, modern attire. Personally, I would prefer to select a beautiful gown such as you find everywhere in good shops.

But if something different is desired, then I would advise the producer and director (and also the designer, but he very often has nothing to say) to nevertheless respect fashion law, to stay at least somewhat within the limits of current style trends, instead of using an ash tray or a lamp shade for a hat.

By Ernst Dryden

... A noted European fashion creator who tells us that strange dress worn by actresses is the product of an inferiority complex.

How much simpler it would be to buy a \$3 hat; much cheaper, much less trouble, a wide assortment to select from—and the result would be something far more in vogue than can ever be turned out in a studio workroom.

The second type is the period dress. You have to be authentic—that's all. If you are a producer with money and ambition, then you employ one of a few designers—a real artist in his line—whose knowledge, culture, education and taste equip him for the task, and then let him do the job.

If your money and ambitions are limited, then just go to the world's most famous costume company, here in Hollywood, and it will supply you with excellent costumes. Napoleon will look like Napoleon and Marie Antoinette—she will smell of the guillotine.

The third type is the so-called fantasy dress. The term applied to this kind of attire is something of a misnomer. It is likely to trip up the film industry, for unless care is exercised, from the producer to the designer, fantasy becomes fantastic. The costumes become too imaginative. They go beyond the bounds of possibility and tend, through their lack of realness, to detract from the picture.

Fantasy dress doesn't require so much fantasy as one would think. Even at the risk of talking about myself a bit, I want to use the picture, "Lost Horizon," as a point of illustration. It involves the use of fantasy dress and since I designed the costumes, I am familiar

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"There are only three kinds of dress, no more and no less. First, modern attire. . . . The second type is the period dress. . . . The third type is the so-called fantasy dress."

Best Performance of May

TWO actresses and an actor this month share the honors for the Best Performance of May, according to the poll of members of the Screen Actors' Guild. It is the first time in seven months that the majority of the awards have gone to female players.

For his performance of Longfellow Deeds in the Columbia picture, "Mr. Deeds Goes to Town," Gary Cooper received the greatest number of votes, and is therefore credited with the Best Performance of May. The selection by members of the Screen Actors' Guild was almost unanimous.

First Honorable Mention goes to Jean Arthur for her portrayal of the Ex-Mrs. Bradford in the picture by the same name. "The Ex-Mrs. Bradford" was produced by RKO-Radio. The same player also received more than one vote for the role played in another picture released during the month.

As Cigarette in "Under Two Flags," Claudette Colbert's name was written

on the third greatest number of ballots, which gives her the second Honorable Mention award. The picture was produced by 20th Century-Fox.

SIXTEEN players from nine of the 35 pictures released as Los Angeles first runs between April 17 and May 15 received one or more votes in the poll. Of this group, three were selected from each of the following: "Mr. Deeds Goes to Town," "Under Two Flags" and "Show Boat." Two players in "Robin Hood of Eldorado" received one or more votes, while one each was selected from five other pictures.

With this issue, the first twelve months of the poll is completed. Thirty-nine awards have been made due to ties in three different months. The same two actresses have received the laurel twice during the period and 11 women and 26 men have been singled out for this honor by their fellow craftsmen.



Gary Cooper

as Longfellow Deeds in
"MR. DEEDS GOES TO TOWN"
Produced by Columbia Pictures Corp.

HONORABLE MENTION

Jean Arthur

as the Ex-Mrs. Bradford in
"THE EX-MRS. BRADFORD"
Produced by R. K. O.-Radio Pictures

Claudette Colbert

as Cigarette in
"UNDER TWO FLAGS"
Produced by 20th Century-Fox

Best Screen Play of May

A SCREEN WRITER, a playwright and a novelist—each internationally famous—are the writers of the Best Screen Play of May, according to the ballots of members of The Screen Writers' Guild. The poll, the twelfth monthly selection since this feature was inaugurated last June, is based on the 35 pictures released as Los Angeles first runs from April 17 to May 15.

Robert Riskin's "Mr. Deeds Goes to Town" is voted the Best Screen Play of May. It was based on an original story by Clarence Buddington Kelland and was produced by Columbia Pictures Corp. Riskin has a long list of imposing screen credits and this is far from the first award he has won for his work. Among his credits are "Lady for a Day," "It Happened One Night," "American Madness" and "Broadway Bill".

A re-make of a stage and screen success of nine years ago, Universal's "Show Boat" wins first Honorable Mention. Oscar Hammerstein II, better known as a playwright than a screen writer, who adapted the Edna Ferber novel to the stage years ago, has written the screen play. Hammerstein II has sold a number of his plays to motion picture companies. However, his last



ROBERT RISKIN

Screen Play Writer of
"MR. DEEDS GOES TO TOWN"
Original Story by Clarence Buddington Kelland
Produced by Columbia Pictures Corp.

HONORABLE MENTION

"SHOW BOAT"

Stage and Screen Play by
Oscar Hammerstein II
Novel by Edna Ferber
Produced by Universal Pictures Corp.

"THINGS TO COME"

Original Screen Play by **H. G. Wells**
Produced by London Films
Released by United Artists

screen credit was for the play and screen play of "Children of Dreams", produced approximately five years ago.

Internationally famous as a novelist, H. G. Wells' first effort as a screen writer "Things to Come", received the third number of votes and the award of second Honorable Mention. Mr. Wells' original screen play was produced by International Films and released by United Artists. It is his first effort at screen writing. Several of his novels have been produced as motion pictures, the most recent being "The Island of Lost Souls" and "The Invisible Man".

Ten pictures this month received one or more votes. "Mr. Deeds Goes to Town" lacked only one ballot of being an unanimous selection, and "Show Boat" received five votes less to win first Honorable Mention.

This is the first time but three writers alone have turned out all the three winning screen plays. Since this award was started last June, 64 writers have been credited for the 37 winning writing jobs. It is interesting to note that 14 writers contributed 14 of the winners, while 50 wrote the other 23 pictures. There has been only one tie in the twelve months of the awards.

THE LIST OF LOS ANGELES RELEASES APPEARS ON PAGE 17

Get New Members, Keynote

Little Theatre Rule Binds Guild Members

Enforcement of the ruling concerning little theatres already has been beneficial to members of both the Guild and Equity.

Members of the Guild and Equity are not permitted to play in any little theatre unless the management has obtained a permit from the Equity office and complies with Equity's rulings. This applies to all Community theatres and Experimental theatres in Southern California.

Members of either the Junior or Senior Guild should receive a ruling on the status of the theatre management before accepting a role in any production.

40 Players Added To Guild Membership Since Last Month

Since the last publication, 40 players have been added to the membership rolls, according to records of The Screen Actors Guild. Twenty-six of the new members have been approved by the Board of the Senior Guild, while the other 14 have been added to the rolls of the Junior Guild.

Because of lack of space, the names of 96 members accepted during April were not published in the last issue. The following list includes this group and the 40 who joined during May.

SENIOR

Katherine Alexander	Leonid Kinskey
Ross Alexander	Richard Lancaster
Jean Arthur	Peter Lorre
Finis Barton	Helen Lowell
Alan Baxter	Cyril McLaglen
John Beal	Myra Marsh
Daisy Belmore	Una Merkel
Lionel Belmore	Francis X. Mahoney
Jack Benny	Dennie Moore
Harry Beresford	Goodee Montgomery
Charles Bickford	Gene Morgan
Guy Bellis	Erin O'Brien-Moore
Douglas Blackley	Tom Moore
Eric Blore	Gavin Muir
Monte Blue	Leonard Mudie
Mary Boland	Anthony Nace
Helen Broderick	Moroni Olsen
J. Edward Bromberg	Franklin Pangborn
John Buckler	Lionel Pape
Romaine Callender	Joan Perry
Kitty Carlisle	Walter Pidgeon
Leo Carrillo	Purnell B. Pratt
Dora Clemant	Charles Quigley
Robert Cummings	Lorin Raker
Dan Blair Davies	Frank Reicher
Hal K. Dawson	Charles Richman
Nigel de Brulier	Beverly Roberts
John H. Dillon	Gilbert Roland
Jean Dixon	Shirley Ross
Melvyn Douglas	George Sidney
Johnny Downs	

Handbook Ready

Designed to answer all questions prospective members might have, a hand-book, "The ABC of the Screen Actors Guild", will be distributed to all members within the next ten days. Additional copies will be available at the Guild office.

Guild Moving

To provide more space in order to take care of the increased membership, the Screen Actors Guild moves August 15 to larger quarters in the Constance Bennett Building, now being constructed at Sunset Blvd. and Sherbourne Drive.

Helen Jerome Eddy	Walter Siegfried
Ella Ethridge	Alison Skipworth
Sam Flint	John Graham
Henry Fonda	Spacey
Helen Gahagan	Wyndham Standing
Robert P. Gleckler	Harvey Stephens
Lumsden Hare	Harry Stockwell
Olivia De Havilland	Paula Stone
Hale Hamilton	Rafael Storm
Ralf Harold	Akim Tamiroff
Ted Healy	Frank M. Thomas
Sterling Holloway	Dorothy Tree
Lloyd E. Hughes	Edward Van Sloan
Walter Huston	George Walcott
Olaf Hytten	Harry Walker
Roger Imhof	Walter Walker
Boyd Irwin	Eddie Waller
Allen Jenkins	Fred Walton
Kay Johnson	Minor Watson
Claudell Kaye	Niles Welch
Cyrus W. Kendall	Sammy White
J. M. Kerrigan	Billie Burke
	Ziegfeld.

JUNIOR

Frank Anthony	Geraldine Leslie
Louis Badolati	Helene Millard
Glen Boles	Charles Moyer
Charles E. Brinley	Frances Norton
Maurice Cass	Harry C. Myers
Maxine Conrad	Anne O'Neal
Jack Daley	Barnett Parker
Patricia Doyle	Capt. Frank Phillips
Sarah Edwards	Edwin Rochelle
Robert Frazer	Darwin Rudd
Jack Gardner	Bert Starkey
Jack Hatfield	Ron Steele
Thomas F. Hayden	Rosemary Theby
Leyland Hodgson	Charles Waldron, Jr.
Charles Irwin	Edmund Wells
Duke Knoblock	Harley Wood

"Build The Guild" Slogan of Meeting; Board And Officers Re-Elected Unanimously; Problems Discussed

Keynoted by the start of a campaign to add to and strengthen the membership, the Annual meeting of the Screen Actors Guild was held Sunday, May 24, 1936, at the Hollywood Masonic Temple. While a new board of directors was elected unanimously inasmuch as no opposition slate had been filed and by-law changes approved, the discussion of proposed affiliations was not brought to the floor. It was announced that a referendum on such matters will be taken by mail so that each member will have the opportunity to express his desires.

The gathering was called to order by President Robert Montgomery at approximately 8:30 and one vote was cast, electing the administration's slate of officers. Mr. Montgomery then explained what the Guild had accomplished in the past and what it hoped to be able to do in the future. He told of the results already apparent from the Equity affiliation.

He was followed by Ralph Morgan who read the names of members who had passed on during the year. At the conclusion of the reading, the audience remained in complete silence for one minute.

Guild Equity Affiliation Explained

Secretary Kenneth Thomson was the next speaker. He read and explained the by-law changes occasioned by the Equity-Guild affiliation, and went on to tell about the Little Theatre situation as it affects the membership. With about 150 of these show-houses operating in Southern California without supervision, it represented a threat to the membership both of the Guild and Equity, he said. Now, however, because of a ruling of Equity's council, these show-houses, except those operated in cooperation with a school of instruction in the theatre, would be forced to pay Equity minimums and employ complete Equity casts. Though the rule had been installed just prior to the meeting, one case had come to the attention of Equity already and the players, who previously had given their services gratis, were paid Equity minimums.

Mr. Thomson said that two affiliations were under consideration by the Board of Directors—one with British Actors' Equity Association and the other with the American Federation of Actors.

These would be worked out and the members would be asked for their approval by mail. In a great number of instances, Mr. Thomson said, the unions affiliated with the American Federation of Labor had cooperated with the Guild, and the Guild now being a part of the A. F. of L., it was the duty of each member to cooperate with other unions. He asked that members remain out of picketed cafes and cooperate in every other way possible. With the suggestion that members make use of the Guild's offices, he concluded his talk.

Morgan Wallace, the next speaker, struck the key-note of meeting when he suggested "Build the Guild" as a slogan. As a free-lance player, he told of the many benefits the Guild had gained for him. He concluded with a motion of thanks to the Board and the Executives. The motion was received with applause.

Treasurer's Report

The Treasurer's report was read by Noel Madison, Assistant-Treasurer. Because the meeting was attended by the press and non-members, he did not read the actual figures, but he did say that the Guild had a substantial surplus.

Frank Morgan suggested a rising vote of thanks to the retiring Board, and every member in the audience rose to his feet.

Alexander Leftwich and Edward Arnold explained the plans for the Actors' Fund Benefit which will be held in the Pan-Pacific Auditorium July 1.

As Chairman of the Membership Committee, Donald Woods read his report which showed an increase of 566 members since July 28, 1935. Of these, 198 were Senior Guild members, 368 were Junior Guild members. There were three reasons, Mr. Woods said, why an actor was not a member of the Guild. These were: (1) He had never been asked; (2) He could not understand the value of an organization; (3) He would not join until forced to.

The meeting then was opened to discussion from the floor.

SCREEN ACTORS' GUILD

Regulations Governing Extras

The following rules and regulations are now in force:

1. Location in Los Angeles Territory. Location shall mean any place of employment beyond a radius of six miles from the intersection of Fifth and Rossmore Streets, Los Angeles, California.

2. Los Angeles Studio Zone. All territory within the radius of six miles from the intersection of Fifth and Rossmore Streets, Los Angeles, California, shall be known as the "Los Angeles Studio Zone." Extra players required to report within the Los Angeles Studio Zone shall be paid off and all wardrobe checked in at the actual place of employment, at the termination of their day's work.

3. Transportation. Employers shall not be required to pay for or provide transportation for extra players to or from the place of reporting within the Los Angeles Studio Zone, except if extra players are dismissed at a time when public service transportation is not available, then the employer shall provide proper transportation to their homes. If the services of extra players are required at any place other than the place of reporting, the employer shall be required to provide necessary transportation. Extra players shall be dismissed at the place of reporting.

4. Dismissal Time. If more than one-half hour after dismissal is consumed in signing checks, placing recall, checking in wardrobe and paying the extra players, such additional time shall be added to the working time of the extra player.

5. Location Over Night. When it is necessary for extra players to remain on location over night, they shall be paid for half of the time consumed in travel to and from location, the travel time to begin at the time the extra player is ordered to and does report and the time necessarily consumed in returning from location to the place of reporting. In computing the compensation it shall not exceed one full day's pay in any twenty-four hours.

6. Damage to Wardrobe. If any wardrobe, personally owned by an extra player is damaged in the course of a production, the employer shall compensate the extra player for such damage.

7. Costume Fitting. Extras who are required to fit costumes at the place of employment or at costumers designated by the employer, shall be paid not less than a full day's agreed wage if not

given employment in the production for which the extra was fitted.

Extras shall be paid for all time in excess of one hour and a half required for costume fittings, computed on one-quarter check basis for each two hours or fraction thereof.

Multiple fittings. When an extra is required to report for one or more fittings, the studio shall be entitled to one hour and a half of the extra's time, and shall only be required to pay carfare for such time. For all time in excess of one hour and a half the extra shall be paid on a quarter check basis. When an extra is required to report on subsequent days for another fitting or fittings, there shall be no free time granted the studio. The extra immediately shall go on a quarter check basis when he reports to the costumer's or the studio.

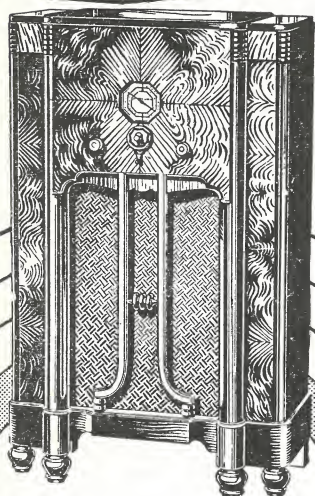
8. Weather Permitting Calls. In case of "weather permitting calls," where the employer is unable to work, notice shall be posted at the hour designated for the call stating there will be no work and extras shall be paid carfare and dismissed immediately. If extras are not paid carefare immediately, or if instructed by the employer to wait, they shall be paid on the basis of one-quarter of the agreed daily wage for each two hours or fraction thereof until they are dismissed and paid. During this waiting period the employer has the privilege of putting extras into costumes, rehearsing, or making other use of their services. If, however, any recording or photography is done, whether still pictures or otherwise, extras shall be paid the agreed daily wage.

9. Cancellation of Calls. When an employer through some reason beyond his control is unable to work, the call may be cancelled, but all other cancellations must be made prior to 8 P.M. of the previous night during week days, and 12 noon on Sundays.

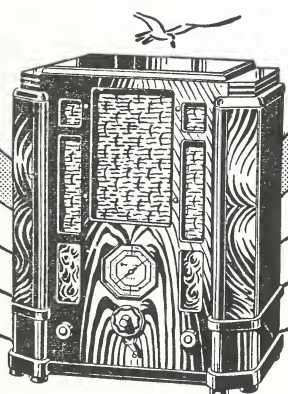
10. Meal Periods. Meal periods shall not be less than one-half hour nor more than one hour. Not more than one meal period shall be designated in the first eight (8) hours of working time. The first meal period shall be called not later than five and one-half hours after the extra player reports. Additional meal periods shall be designated not later than five and one-half hours after the termination of the preceding meal period. No deduction shall be taken for the second meal period within the first eight hours of working time.

11. Meals at Night. Hot food and hot drinks shall be provided by the em-

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ployer for all extras who are required to work any night after 11:30 P. M.

12. Hours of Employment. In case of an emergency, extra players may be employed in excess of eight hours, but the total number of hours in any one day of twenty-four (24) hours, from the time the extra player is required to and does report until dismissed, shall not exceed sixteen (16) hours, including meal periods. In computing time of employment, meal periods are not included.

13. Payment of Overtime. All overtime compensation for extra players shall be computed on the basis of one-quarter check for each two hours or fraction thereof, based upon the maximum pay the extra player is receiving on that particular day.

14. Travel Time On One-Day Location. Employer shall pay for one-half of the time actually consumed in traveling to and from location, on the basis of one-quarter of the agreed daily wage for each two hours or fraction thereof. Compensation for travel time need not exceed one full day's pay in any twenty-four hours.

15. Compensation for More Than One Picture In One Day. Should an extra player be required to work in more than one picture during one day, he shall receive the agreed daily wage for each picture.

16. Interviews. The studio shall be entitled to one hour and a half free time for interviews. All time in excess of one hour and a half shall be computed on a quarter check basis. If, within any period of interview time, any recording or photography, still or otherwise, is done, extras shall be paid the agreed daily wage.

17. Form of Payment. Every employer shall pay extras employed on a daily basis in cash or negotiable checks at the completion of each day's work. Studios will be required to post monthly the names of those to whom money is due.

18. Night Work, "Wet Work" or Dangerous Work. Employers shall notify extras at the time of the call of the character of the work when extras are required to do night work, "wet work," or work of a rough or dangerous character. When the extra is not notified as to the character of work, the extra shall be given the option of refusing to work and must be paid the agreed daily wage.

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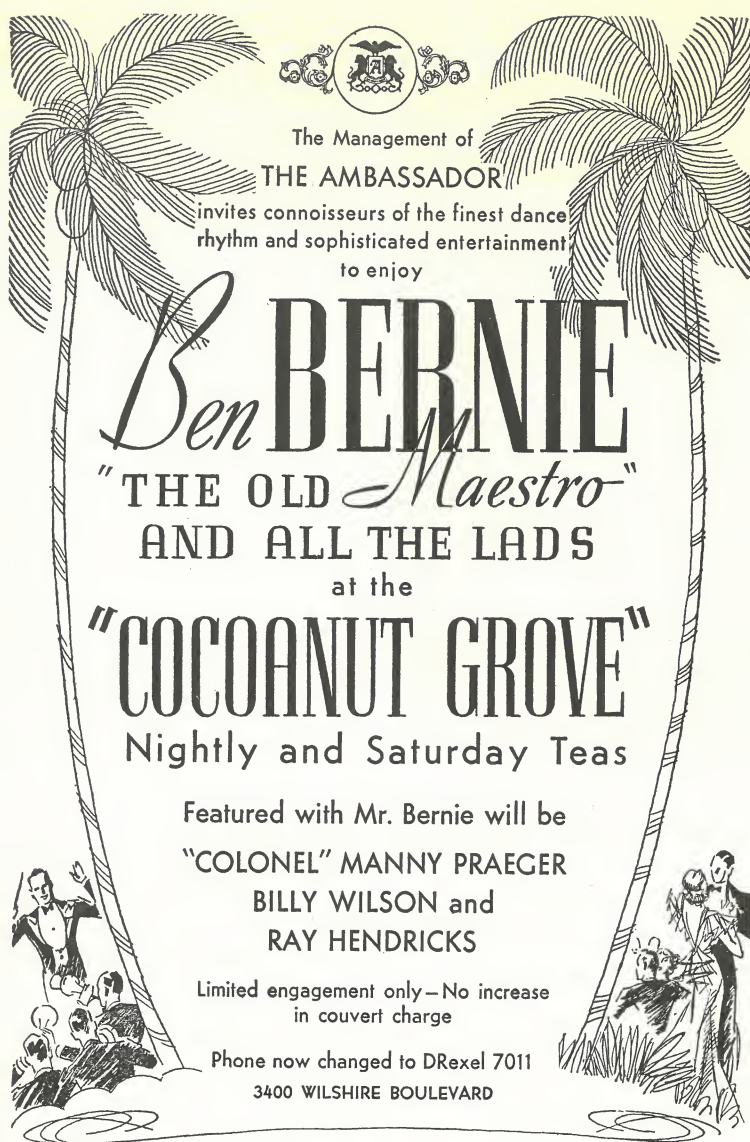
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"Forgotten Men" of The Screen

(Continued from Page 10)

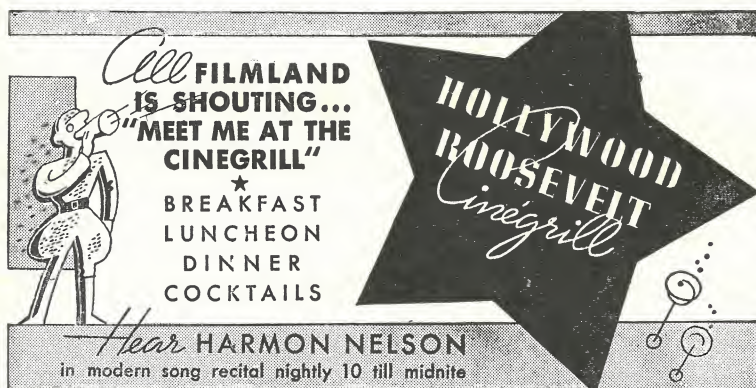
and western showmen comprise the bulk of the horsemen-actors, and there are about one hundred of these—the number varying at times owing to the show season when many of them start out on the western shows and rodeo circuits. To this group we should add about twenty-five professional women riders, most of whom double the stars, do jumps and steeple-chase work on either flat or side-saddles. Some of them own their own side-saddles. Half of these women follow stunt work as well as straight riding. The western people furnish the specialties—trick ropers, trick riders, sharpshooters, knife-throwers, western dances, long-line teamsters, six and eight-horse stage drivers, etc., and they double the riders of all countries.

For military work, cavalry of different countries, we have some highly-trained cavalry officers of Austria, England and the United States who act as leaders and technical advisers, and a few regular cavalry troopers of Australia, Germany, England, etc.

UNTIL 1917 the riders of the films were all ex-cowboys and a few young men who learned their horsemanship working around the two or three stables which provided horses for the studios. The cowboys those days had to lead horses to the sets and back to the stables—no matter if it took all day and all night—and the pay was extremely small.

In 1917 about twenty-five riders got together and signed a petition asking the studios for better pay. They were getting \$3.00 a day and they asked for \$5.00. Letters were sent to the studios containing copies of the petition, and the raise was allowed. A year later these same men asked for a raise from \$5.00 to \$7.50. Again their request was granted.

In 1925 the motion-picture studios were employing much Government equipment and troops, and the riders were burnt up about it. One night they all met in a barn lot across the street from Universal City and preliminary steps were taken to organize what was later named the Westerners Protective Association. The membership list grew until at one time it reached 324. This organization of riders of the films



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served its purpose and disappeared in a little over a year.

Then came the Master Horsemen's Club—the most formal organization the horsemen of the films have ever had. Later came the Thirty-Three Club; and then in the fall of 1933 when it was found that a Code for extras, actors and bit people had been taken to Washington for ratification under the NRA plan, and that horsemen-actors were neither mentioned or provided for in that Code, the Riding Actors Association of Hollywood was formed. After that the Association of Film Equestriennes was started, and lastly—Troop A, Horsemen of the Films made its appearance.

All of these organizations of film horsemen have served well the purpose for which they were formed. Each one added its bit toward the solution of the problems of the craft, and the problems of all the supporting players of the films. The final solution lies in the up-building and support of the Screen Actors' Guild, in which we have a strong interlocking relationship.

There are now more than 200 professional women, children and men riders on the membership rolls of the Guild, for which, in my humble opinion, all should be congratulated.

L. A. Releases

April 17 - May 15

"Absolute Quiet"—M.G.M.
 "Big Brown Eyes"—Paramount (Wanger).
 "Brides Are Like That"—Warner Bros.
 "Bridge of Sighs, The"—Chesterfield.
 "Captain January"—20th Century-Fox.
 "Charlie Chan at the Circus"—20th Ctn.-Fox
 "Don't Get Personal"—Universal.
 "Doughnuts and Society"—Mascot.
 "Drift Fence"—Paramount.
 "Dubrovsky"—Lenfilm.
 "Everybody's Old Man"—20th Century-Fox.
 "Every Saturday Night"—20th Century-Fox.
 "Ex-Mrs. Bradford, The"—R.K.O.
 "Florida Special"—Paramount.
 "Gentle Julia"—20th Century-Fox.
 "Golden Arrow, The"—Warner Bros.
 "Halsinger"—Swedish Production.
 "Hitch Hike to Heaven"—Invincible.
 "House of the Thousand Candles"—Republic.
 "Law In Her Hands, The"—Warner Bros.
 "Man Hunt"—Warner Bros.
 "Moonlight Murder"—M.G.M.
 "Mr. Deeds Goes To Town"—Columbia.
 "Peg of Old Drury"—British Dominion.
 "Roaming Lady"—Columbia.
 "Robin Hood of Eldorado"—M.G.M.
 "Show Boat"—Universal.
 "Sky Parade"—Paramount.
 "Small Town Girl"—M.G.M.
 "Special Investigator"—R.K.O.
 "Things to Come"—(Korda) United Artists.
 "Times Square Playboy"—Warner Bros.
 "Two In Revolt"—R.K.O.
 "Under Two Flags"—20th Century-Fox.
 "You May Be Next"—Columbia.

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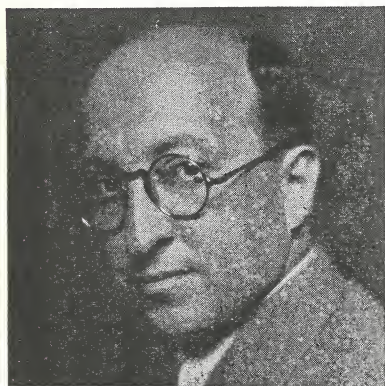
Success Story

Busiest producer in pictures is Samuel Bischoff at Warner Brothers, who has guided 40 productions from original idea to release print during the past three years. Currently making Marion Davies' "Cain and Mabel" and "Charge of the Light Brigade," Sam Bischoff also has nine other productions in preparation.

Termed a terrific adept at golf and "hearts", Sam Bischoff mixes his supervising with a devastating sense of humor, is particularly successful with musicals, has six more years to go on his Warner Brothers contract.

Mr. Bischoff's entrance into picture production was through its least-used door—the business office. Graduating from Boston University, he became an accountant and a CPA, was subsequently sent to California to put in an accounting system for the Grand-Asher Studio (now Columbia), remained to become studio manager, then general manager and later took the plant over himself to make pictures for the indie market. From there he traveled to Columbia, Tiffany, KBS (Burt Kelly, Bischoff, William Saal) and Warners.

The statistical CPA mind which has proven invaluable to Sam Bischoff in his producing career was also brought into play in planning the Bischoff future. Paper and pencil, cold facts, past experience all told the film executive that the



SAMUEL BISCHOFF
CPA, KBS, now WB

surest way to provide a never-failing income for his future was through a New York Life Annuity. He now has annuities totalling \$200,000. This gives a high-but-safe yield for the investment, disposes of re-investment problems, cannot be touched by slump or market crash.

For his annuity counsellor, Mr. Bischoff chose Benjamin Leven, who is to investment insurance what Bischoff is to pictures—largest volume producer. In the past two years, Mr. Leven has topped every list of insurance executives in amount of cash business turned in.

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The Decline of German Film Trade

(Continued from Page 5)

set at the start: where are the National Socialist "Potemkins"? Still more, even if we set the standard lower, and excuse the absence of the genius of the great creators of early Soviet days, where are even the productions that take a place equal in entertainment to that occupied today by Hollywood, France and even London?

A great industry which in the despised early days of the Republic contributed unforgettably to the formation of the cinema now has no name to give the world comparable to Clair, Hitchcock, Korda and the host of Hollywooders who are known world-wide. Nazi Germany has one world name only, and this regarded as a proof of Nazi cinema is also a hopeless fake, Leni Riefenstahl, the Fuehrer's favourite. Riefenstahl goes about lecturing to foreign universities on the strength of her justly admired performances in the wonderful snow films produced by Sokal and directed by Fanck, both driven from Hitler Germany, or "her" fantasy "The Blue Light", made by the Jew Balasz.

In more than three years of the Third Reich Riefenstahl's work has been confined to the marshalling of a corps of cameramen to produce a documentary—a film which, when she has finished guiding its editing—had to be held up from going abroad lest its goose-stepping should cause ridicule, in accordance with Hitler's fine euphemism: "national enthusiasm does not survive export." Not only have other cinemas, not Fascist, found it possible to fix an enthusiasm on the screen that is communicable to all humanity; but other systems too, not so lamentably humourless as that guided by Goebbels, have proved more fertile soil for movie entertainment.

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"The Cavalcade Of The Show World"

(Continued from Page 9)

this outstanding show one of the finest productions ever offered the public.

MARY Pickford is heading the California Committee, Leo Carrillo is chairman of arrangements, while other committees are composed of the following famed artists: On the show committee is May Robson, honorary chairman and William Collier, Sr., active chairman; Walter Connolly is chairman of the Program committee; Dave Gould heads the Dance Directors' committee; Ralph Rainger is active chairman of the Composers' committee, while Jerome Kern, Cole Porter and Sigmund Romberg are honorary chairmen; "The Bulletin" committee is composed of Edward Arnold and Irvin S. Cobb; Clarence Muse heads the East Side committee; on the Authors' committee are Donald Ogden Stewart, honorary chairman, and Edgar Allan Woolf, active chairman; Jack Robbins is chairman of the Music committee; Billie Burke Ziegfeld is chairman of the Producers' committee, with Edward Arnold.

Permanent members of the profession on the arrangements committee include Edward Arnold, Reginald Barlow, Sidney Blackmer, Billie Burke Ziegfeld, E. E. Clive, Walter Connolly, Alan Dinehart, Irene Franklin, Minna Gombell, Dave Gould, Fred Keating, Paul Kelly, Vince Barnett, Grant Mitchell, Clarence Muse and Bijou Fernandez. Nedda Harrigan is chairman of the ticket committee.

Robert Montgomery, President of the Screen Actors Guild, and Kenneth Thomson, secretary, have been acting as liaison officers between the Guild and the Actors' Fund. Daniel Frohman already has expressed his appreciation to the Guild for its cooperation.

Other committees and personnel are composed of the following: Silent Pictures committee, Mack Sennett, chairman; Vaudeville committee, Charles "Chic" Sale, honorary chairman with Harry English, active chairman, and Leon Errol; Refreshments committee, Alan Dinehart, chairman; San Diego committee, Minna Gombell, chairman; Directors' committee, Cecil B. DeMille; Burlesque committee, Roger Imhof, chairman; and Radio committee, Fred Keating.

On the Honorary Advisory Committee for the benefit are included William Randolph Hearst, Harry Chandler, Dr. Frank F. Barnham, George G. Young, Manchester Boddy, Harlan G. Palmer, Rob Wagner and Walt Disney.

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Then tell me, brother, ain't it nice?

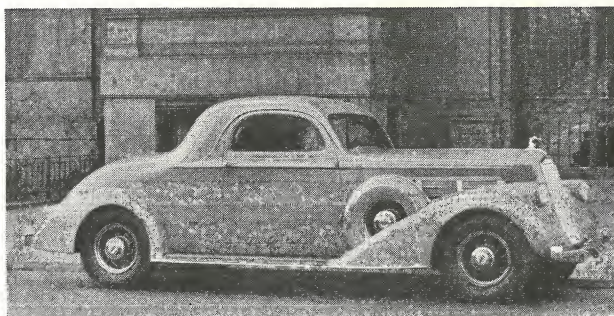
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Motion Pictures in U. S. S. R.

(Continued from Page 6)

in the U.S.S.R.). This group embraces the art of motion pictures, drama, opera, ballet, music, painting, sculpture, and the educational institutions concerned with these arts.

In addition to the nineteen studios which make features and shorts based on stories, there are two special motion picture trusts in the U.S.S.R. which produce newsreels and educational scientific films. The newsreel trust, called Soyuzfilmnews, issues every month three silent newsreels of general interest, three sound newsreels of general interest, two shorts on village life, a special short devoted to children, one on science and mechanics, one on art, and one on national defense.

In addition Soyuzfilmnews participates in all scientific expeditions, and in this line has produced films of such expeditions as those of the Sibiryakov and the Chelyuskin and the exploration of the desert Kara-Kum. The Trust has over 100 news cameramen scattered over the Soviet Union. The aim of Soyuzfilmnews is to install a system similar to that of the American newsreel companies to enable them to have the newsreels in the theaters 24 hours after being filmed.

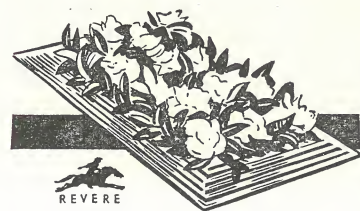
All the scientific films are produced by a special scientific trust, which is assisted by the leading scientists, those of the Academy of Science of the U. S. S. R. including the famous physicist Pavlov.

It is only lately that the Soviet Union has begun to develop its own manufacture of raw stock and equipment. In 1935, the Soviet cinema industry's own factories produced about 300 million feet of cinema film of all kinds, which is 53 times greater than in 1931. At the end of the Second Five-Year Plan, or in 1937, there will be produced in one year for the needs of the cinema industry of the U. S. S. R. one billion feet of cinema film.

The Soviet cinema industry controls not only the film factories, but also the photographic paper factories which likewise have made rapid progress in recent years. Before the Revolution, 90,000 cubic feet of photographic paper was produced in Russia; in 1929 the figure had already reached a total of 1,700,000 cubic feet, and in 1934 it was 12,000,000 cubic feet.

In 1935 alone, the government invested in capital construction and new equipment for film and photo factories the sum of 35,000,000 roubles.

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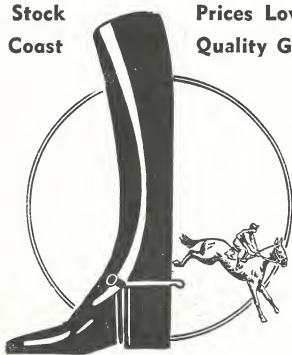
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Mr. Tager, a large factory and laboratory is being operated which supplies all the sound projectors for the theatres and conducts important research work for improving sound recording. The distribution of the entire film output is in the hands of a special distributing trust, which buys all the products from the producers and distributes them through its branches covering all the theatres of the Soviet Union.

After his recent visit to the United States and Europe, Mr. B. Z. Shumiatsky, head of the Soviet motion picture industry, made a report to the Soviet Government on the necessity of building in the U. S. S. R. their own motion picture city, similar to Hollywood. The Soviet Government has already approved Mr. Shumiatsky's proposals and in 1936 the building of a new city in South Russia will begin. It will cost 305 million roubles to build the first section of this city which will be completed in 1937.

DURING the first year following the erection of this first section of the film city, the studio will produce 200 full-length pictures. For the production of these 200 full-length films, this new Soviet "Hollywood" will need 110 directors (each director will be assigned to two pictures a year), 72 chief cameramen, 55 montage directors, 65 sound technicians, 40 master-architects, 110 assistant directors, and 500 actors on the permanent payroll. This motion picture city will have 96 cameras, 10 rear projection machines, 10 color cameras, etc. There will be 40 large stages in this first section of the city and everything which is required to make films on location (forest, mountains, lakes, snow, etc.).

One can have no doubt that this enormous growth of the Soviet cinema industry has been made possible only by government support and the systematic planning of this branch of the national economy, in common with all the other branches. The Soviet motion picture industry is very young. In 1935 it celebrated only the fifteenth anniversary of its existence, but the progress which the industry has made recently seems to assure it a place among the most important and technically well-organized industries in the world.

The young Soviet film industry has one important advantage: it believes in self-criticism. The new Soviet citizen does not think he knows everything. He wants to study, and to study hard. The Soviet film industry has the highest admiration for the advanced technique of American production and wants to learn from its American friends, so that it may very soon prove technically equal to the American motion picture industry.

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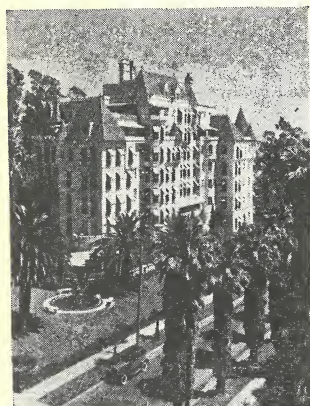
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TRAVEL

Mexican Musings

IT does not matter by what method of transportation you reach Mexico City—by rail, auto, or plane. The main thing is: **Get there!** For if it was ever said of Naples, the adage is much more applicable to this beautiful city: "See the City of Mexico and die!" (Only, after seeing its charm, its gay, pulsating, colorful life, its picturesque customs, its smiling populace, you will want very much to live!)

Happiness walks the streets of Mexico City! Dark eyes and pearly teeth flash a contagion of smiles along every **avenida**.

But perhaps I'm wasting my time. Likely you have already visited this city of charm. You have walked along its wide, tree-lined boulevards—you have seen its beautiful parks—you have seen the Cathedral and the National Palace by the great square—and the adjacent museum with its marvelous collection of Aztec relics—you have spent a Sunday afternoon at the bull ring watching the famous bull fighters do their stuff—you have watched the **jai alai** game at the **fronton**—and bet a dollar or two on a lively cockfight. And perhaps you have paused by the monument at the Cathedral entrance and read its inscription: "Stranger, if you love virtue, pause and do honor; this is Fra Bartolome de Las Casas, Father of the Indians."

Yes, you probably have—so let us leave our baggage at Hotel Regis, and take a trip out of town.



LET'S take a 28 mile drive to Teotihuacan "The Place where the Gods reside". It is worth a trip to Mexico in itself, to see the mysterious relics of the past ages at Teotihuacan—the colossal monuments, the Pyramids of the Sun and the Moon. Nowhere else in Mexico could one be more impressed with the glamour and mystery of an important civilization that thrived here hundreds of years before Columbus discovered the New World.

The great Temple of Quetzalcoatl is here, with its remarkable stone carvings and numerous small pyramids. Here, too, is the Highway of the Dead, former burial place of the priests of the native cult of the Sun Worshipers. Let us stop in at the museum and see the ancient implements and ornaments of jade, nephrite and obsidian and the weapons and jewelry of curious design.

You will agree that San Juan Teotihuacan is a place of surpassing interest—the ancient Memphis of Mexico, with its great pyramids and temples dedicated to the forgotten gods of a vanished people.

And tomorrow—let us go to Guadalupe.

What Benares is to the Hindu, what Mecca is to the Moslem, the Shrine of the Virgin of Guadalupe is to the devout Mexican Indian. It was here, according to tradition, that the Blessed Virgin spoke to the poor Indian, Juan Diego, and caused her image to appear on his mantle, at the same time effecting miraculous cures and requesting that a

(Continued on Next Page)

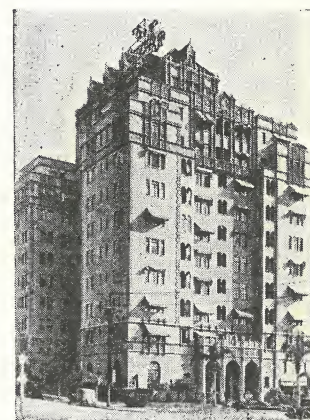


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(Continued from the Preceding Page)

shrine be erected in Her honor on the mountain side.

The Blessed Virgin of Guadalupe was credited with causing the end of the great plague of 1736. A few years later she was declared to be the Patroness of New Spain and her image became the venerated symbol of the Mexican church and people. The Mantle, with a heavy gold frame, occupies the center of the altar in the pilgrimage church and is its principal treasure. It is said that twice in the past the glass was removed from the picture in order to permit artists to examine it and determine what medium was employed in the painting, but the method and its origin remains a mystery.

GUADALUPE with its picturesque crowds of pilgrims occupies a prominent place in every sightseeing program.

But let us keep moving. We cannot afford to miss the old city of Cuernavaca where Cortez built his Palace in 1530—which still stands).

Cuernavaca, with its famous Borda Gardens, filled with a riot of tropical trees and plants—and the great Market with its colorful crowd of Indians, sombrero-topped and basket-laden, and its interesting assortment of native wares.

Cuernavaca is like an old Spanish town set down in a beautiful Mexican garden, unspoiled by civilization.

Too, we must visit the floating gardens and the sylvan paradise of Xochimilco—a world unto itself, far removed from the present day.

From there we go—oh, pardon me—those flashing eyes across the street—that warm smile—was ever there a Senorita more gorgeous?—"Si, Si, Senorita, wait up for uncle!"

(Sorry *mes amigos*—this will have to be all for today . . . *Hasta manana!*)

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"Three Married Men"—A*
Carstairs, John Paddy—Soskin.
"A Shadow On the Wall"—A.
Cole, Lester—Republic.
"The President Mystery"—A*, C*, D*.
Daves, Delmer—Warners.
"La Belle Marseillaise"—A, C, D.
Dunne, Peter—20th Century-Fox
"Cafe Metropole"—A, C, D.
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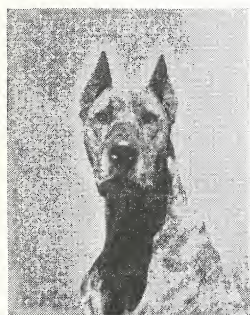
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Invincible—"Divided By Two"—O, A, C, D.
Jay, Griffin—Republic.
"Hell On Wheels"—A*.
Kernell, William—20th Century-Fox.
"Ramona"—M, L.
King, Bradley—Paramount.
"Maid of Salem"—O, A, C, D.
Lipscomb, W. P.—Selznick-International.
"Garden of Allah"—A, C, D.
McConville, Bernard—Republic.
"Two Years Before the Mast"—A, C*.
Miller, Seton I.—Warners.
"Desert Song"—A, C, D.
Miller, Alice D. G.—Universal.
"A Gal Called Chip"—A*, C*, D*.
Orr, Gertrude—Republic.
"Portia On Trial"—A, C, D.
Parker, Dorothy—Paramount.
"Three Married Men"—A*.
Patrick, John—20th Century-Fox.
"Across the Aisle"—C, D.
Perez, Paul—R.K.O.
"We Who Are About To Die"—A*, C*, D*.
Robson, William N.—R.K.O.
"We Who Are About To Die"—A*, C*, D*.
Raphaelson, Samson—M.G.M.
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Yost, Dorothy—R.K.O.

"The Son of Monte Cristo"—A*, C*.

Articles, Books, Plays, Stories

Braus, Mortimer—"Just a Seeing Acquaintance" (story-fiction) Rob Wagner Script.

Carstairs, John Paddy—"Spread It Abroad" Revue (Materials and Sketches).

Cluett, Jack—"Be Prepared" (article) Life.

Early, Dudley—"These Were Men!" (non-fiction) Rob Wagner's Script.

Fitzsimmons, Cortland—"The Whispering Window" (book-fiction)—M.G.M.

Goldman, Harold—"Second Miracle" (short story)—Chatelaine Magazine (Canada).

"Co-Respondent Unknown" (play—now playing at Ritz Theatre, N. Y.) Mackenna and Mielziner. "Cool Turquoise" (story)—Street & Smith.

Jay, Griffin—"Mr. X" (book-fiction)—Scribner's & Sons.

Mezquida, Anna Blake—"Serape." "Carnival" (songs)—Stockwell & Co., Ltd., London, England.

Orr, Gertrude—"Hold That Tiger" (story) (non-fiction) Blue Book.

Ruben, J. Walter—"Illusion's End" (play*)—A. H. Woods.

Schubert, Bernard—"Illusion's End" (play*)—A. H. Woods.

Shaw, Irwin—"Notes on 'Bury the Dead'" (Article) New York Times

Wendel, Beth—"A Pretty Girl" (story) (fiction)—The New Yorker.

Another Body Blow To Organized Labor

(Continued from Page 2)

Government may exercise authority over labor conditions. In the Guffey decision, the Court said that the Federal Government could not regulate wages and hours and in the New York case it held that the states did not have that power either. Thus, the Court has imperiled labor legislation by both the Federal Government and individual states.

This is a challenge to organized labor in the United States. It puts the burden of getting fair wages, reasonable hours, and decent working conditions directly on its shoulders. If protective legislation is impossible, the only remedy is collective bargaining. This means that trade unions must insist more vigorously than ever on their right to bargain collectively and must fight as never before to give labor the protection which the law refuses.

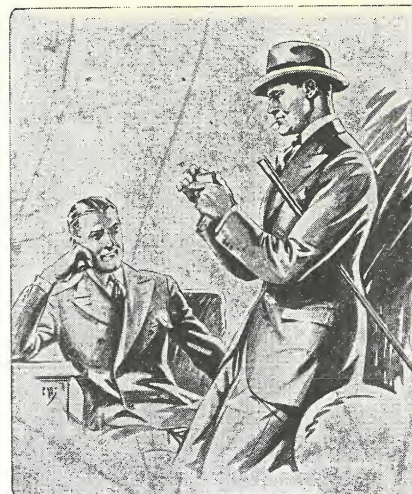
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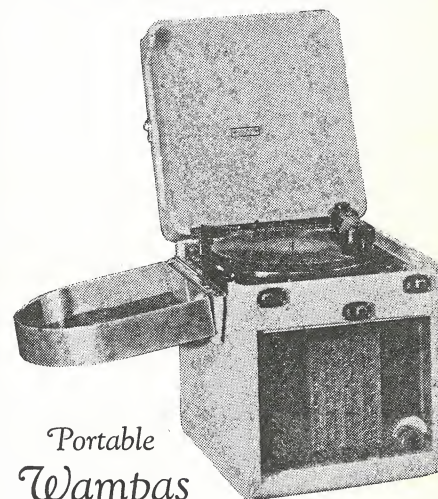
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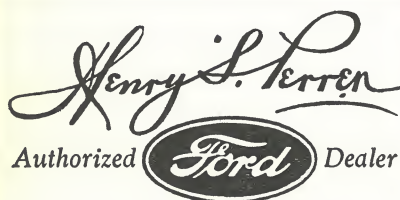
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"I'm Not A Lawyer, But ---"

By William Bledsoe

THE great American *apologia* is "I'm not a lawyer, but. . ." It ought to be on the letterhead of every lawyer in the land. It's worth millions.

No one nowadays would think of expressing a legal opinion without first acknowledging his inferiority to lawyers. One even hears lawyers say, "Of course, I'm not practicing anymore, but. . ." Somehow lawyers have a corner on knowledge in the field of law.

No other profession enjoys this immunity from invasion of its intellectual sphere by the people at large. You can talk about law, but not until you have conceded you are not a lawyer, which, of course, is the same thing as saying you don't know what you're talking about.

Medicine, economics, political science, architecture, acting, sociology, writing, engineering, interior decoration, and a dozen other fields of knowledge are not so exclusive. Most anyone can speak with authority on these subjects without excusing himself.

Can you imagine a public speaker saying, "Of course, I've never read Adam Smith, Ricardo, John Stuart Mill, and Alfred Marshall, and I don't know the difference between the Physiocrats and the Austrian economists, but. . ."? No, most speeches and articles in the realm of economics are not prefaced by such an admission. America's No. 1 economist is Arthur Brisbane, not Frank Knight.

The Great White Father of the amateurs in the show business, Major Edward Bowes, is reported to have made over a million dollars last year. His amateur circuit is about the only vaudeville time left anymore. But, as Mr. Fred Keating says, someday somebody's going to get up enough courage to try a Professional Hour.

How often do you hear, "Of course, I'm not an architect, but. . ."? Or, "I'm not an actor, but. . ."? Or even, "I'm not a doctor, but. . ."? Not very often.

No, it seems lawyers are the only professional people who do not have to compete with the whole world. Other specialists have to put up with the chiseling amateur who knows all about everybody else's business.

In fact, it's getting to the point where a bona fide professional is ashamed to admit his hard years of study and research—except the lawyers, of course.

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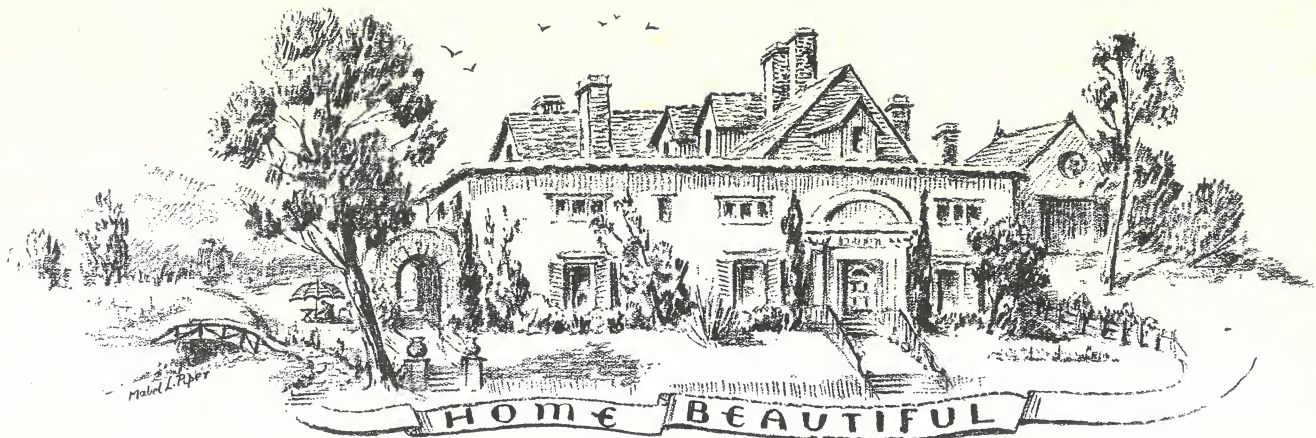
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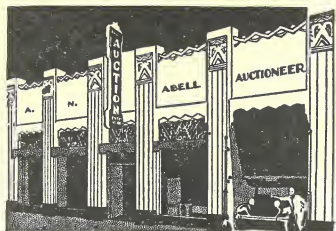
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Actresses Can Look Like People

(Continued from Page 11)

with the problems that had to be considered.

The locale of the play is a mythical place somewhere in Tibet. The country is completely isolated from the outside world. It has no contact with Paris, London or New York. Hence, its mode of dress is entirely of its own creation.

Yet if I had used too much fantasy in my designs, fancy dress ball costumes would have been the result. I reasoned that even if these people did have their own fashions they were, nevertheless, guided by the climate and by their thousands of years of dress tradition. And so I designed costumes that one could logically expect to find in such a region.

When Frank Capra saw them he said, "Yes, that's it. It couldn't have been any other way."

It was a splendid compliment, of course, but I was more impressed by the fact that here was a director, a real artist, who would never permit an actress to appear on the screen in a dress that would destroy her personality, her acting and the picture.

SOME words to the motion picture industry: It is, of course, not necessary to repeat that American pictures are leading the world; it isn't necessary to mention again that Hollywood is the center of this mysterious element—films.

But what can be repeated is that the industry will always have to fight to maintain its reputation. For, with all its outstanding talent, all its incredible effort, its work and investment, the results are sometimes ridiculous. It is impossible to find out whose fault it is. All are guilty.

Nothing is easier than to dress a good actress. Even if she isn't a beauty, even if she doesn't have the figure of a Venus, this still holds true. Nobody in the world can dress scenes better than the people of Hollywood. Why they can't dress actresses perfectly, I don't know.

I mentioned the psychological reason why so many actresses look ridiculous I regard their complexes as the main reason. But there are others, and some of the producers, directors and designers are among them. A fair share of the responsibility falls on their shoulders.

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